6: Linton E-5 (1933)1935 NO6 Comanche NO6

396 346 on his whistle of eagle bone. After the center pole had been set, the outer circle of short posts and stringers was erected and rafters run from these to the fork in the center pole. In one case the entire lodge was then covered with cottonwood brush. In another only the walls were filled in with brush, the roof being left open. A single opening was left on the east side to serve as a door. Across the west side of the lodge a row of small cedar trees or cottonwood branches was set up, screening off an alcove into which the dancers could retire to rest and sleep.

While the lodge was being constructed, hunters were sent out to kill a [532] three year old buffalo bull. At the dance where the lodge was fully roofed, the head and fore quarters of this animal were skinned and the skin stuffed with willow twigs, making a sort of manikin. This was set on top of the lodge with its head toward the east. In the dance where the open lodge was used the skin was simply placed in the fork of the center pole. During the [786] time that the materials were being collected and the lodge erected ordinary rules of conduct were relaxed and there was a good deal of sexual license, although this apparently did not apply to close relatives.

796 522 292 536 When the lodge was finished or nearly finished, four or five clowns appeared. The number of these performers does not seem to have been fixed and anyone could adopt the rôle who wished. These clowns wore conical helmets of willow twigs with the leaves and bark left on, the lower edges of the helmets coming down over their shoulders. They carried circular shields roughly woven of split willows, also with the leaves and bark, and long swabs or clubs made from willow saplings with the leafy twigs at their ends woven into a ball. They had large false noses of mud and their whole bodies, equipment and even their ponies were liberally daubed with mud. They road into camp at a gallop, chasing the people and dogs, striking anyone they could catch with their mud soaked swabs, and performing a variety of amusing antics. Those who were struck could not take offence, but people who did not want to take part in the fun would run into the lodges, where the mounted men could not reach them.

796 541 After the completion of the lodge, and probably after the clown's invasion, there was a sham battle. While the finishing touches were being put to the lodge, some of the men had retired to the neighboring creek bottom and built a rough enclosure there, "like a rail fence." In this they established themselves, sometimes having women and children with them. A man who had served as a scout in actual combat came out from the main camp, located this "fort," and returned to report the presence of an enemy. All the warriors in camp then donned their full regalia and went out to attack it, followed by a crowd of spectators. During the attack each man reenacted

tremities. The arms are bent at the elbows and end in three-fingered hands. The straight legs are turned up at their extremities to form feet.

In its rudimentary simplicity the style of human figure represented by this Comanche artist resembles some of the human figures pictured on exposed rock surfaces and in caves of Texas as recorded by archeologists. A. T. Jackson has expressed the opinion that "a few of the historic paintings in West-Central Texas, and perhaps elsewhere, may have been made by the Comanches."[6] The styles of human and animal figures appearing on these three shields are essentially as primitive as are the paintings on rock surfaces and evidence no influence from the white man's artistic traditions.

Black and yellow are the colors most prominently used in these shield paintings. In 1837 Noah Smithwick observed that the Comanche regarded a yellow substance, resembling ochre, as having "power to turn aside any missile which might be directed against a body on which it had been rubbed."[7] The shield paintings were essentially protective designs.

Comanche Quivers Figures 24–25

Two Comanche quivers in the Berlandier collection are pictured in Figures 24 and 25. The first (Figure 24) is of horsehide, 69 cm. long, and decorated with a cut fringe at the back, as well as at the ends of the 5.5 cm. wide rawhide shoulder strap. The second quiver is longer (75 cm.), of horse or deerhide, with a rear extension of buffalo hide, hair inside, about 9 cm. in length. Its rawhide shoulder sling is but 3 cm. wide. Each quiver is fitted with bent wooden spacers which prevent the case from twisting or bending out of shape. Unlike the Comanche specimen illustrated by Bollaert (Figure 18, top center), these quivers are not combined with bow cases. Nor are they made of white wolf hide, which Berlandier learned the Comanche preferred for protecting their weapons because of the strong supernatual powers they attributed to the white wolf.[8]

Comanche Powder Horn Figure 26

Powder horns pictured by Lino Sánchez y Tapia as carried by Lipan, Comanche, Tonkawa, Tawehash, Kickapoo, Koasati, and Karankawa Indians are a dark color, suggesting that they were of buffalo horn.[9] A Comanche powder horn from the Berlandier collection (Figure 26), however, is of domesticated cattle, large numbers of which had reverted to the wild state in Texas before the 1830s. This piece measures 8 cm. in diameter at the base and 2 cm. at the tip. A wooden plug, painted red, has been inserted in the base. Presumably a smaller wooden plug was placed in the tip end to prevent powder from falling out. The horn is decorated

6. Jackson, 1938, p. 465. The same source illustrates a wide variety of conventionalized human figures occurring in pictographs at Texas sites (plates CCLII–CCLXIX), as well as the representation of a buffalo horn headdress painted on the shield of Comanche Jack, which was used by him in raids into Texas prior to 1880 (plate CCXLIII).

7. Smithwick, 1900, p. 191.

8. Berlandier, 1834, p. 180.

9. See Plates 1–6, 11, 14, and 15.